

LACK OF SINGERS PREVENTS OPERATIC REVIVALS

Modern Dramatic Style of the Vocal Art Not Suited to Musical Works Once Popular

By W. J. HENDERSON.

THE difficulty of finding singers who can sing the old operatic style is one which few persons outside of the musical profession realize. While it is unquestionably true that many of the works dear to our fathers and mothers would not draw a corporal's guard in these days, some of them could be successfully performed occasionally if they could be properly sung. But the development of the modern dramatic style of singing has led vocal art far away from the suave and polished elegance demanded by these operas that we have come to live with so familiarly. No secret about the fact that the present impresario of the Metropolitan would revive some of the old Italian operas if he could be sure of obtaining artistic results. The conditions surrounding present day singing may possibly be better understood if a brief survey of the change is made.

The early years of the last century belonged to what was called the infancy of the dramatic style in opera. In order to understand what was meant by that style we need a clear idea of the type of opera which preceded it. In the opera of the eighteenth century, the age of Handel, Händel, Porpora and their immediate successors, opera was of the oratorio variety. There was little action and very few combinations of voices in one number. Operas consisted chiefly of elaborate arias, introduced by recitatives. And for the delivery of these the singers planted themselves in the center of the stage and there remained till the end was reached. Gesture was moderately employed and there was very little action or movement.

But incessantly change came over the spirit of opera. Many influences combined to bring it about, but perhaps none was more potent than that immense popularity of Italian opera and Italian singers which scattered both throughout Europe and thus brought them into direct contact with the more characteristic national productions and performances of Germany and France.

In Germany Beethoven had brought forward his "Fidelio" in 1805 and had placed in it a fully developed "dramatic scene," which had been foreshadowed by his concert air "Ah, perfido" in 1796. This tremendously dramatic combination of recitative, melodic declamation, broad cantilena and dramatic bravura was bound to furnish fecund suggestions to other composers, even to those who could find nothing else in "Fidelio" worthy of their imitation.

In France the pomp and glory of Rameau's declamation had dazzled the progressive Gluck and influenced him to develop in his later works designed for the French stage a style on which almost all subsequent French opera rested. In both French and German opera the chief result of this influence was in substance a return toward the ideals cherished by the first opera writers. Musicians sought anew for an organic union of word and melody in phrase in declamation and found a partial solution of their problem in the employment of a stronger marking of the rhythm of prose and a sharper articulation of consonants.

While departing widely from the artistic theories of Gluck in the construction of his operas, Meyerbeer, who for many years was the prince of the realm of French opera and a world power in dramatic music, developed this tendency and brought the variety of declamation to a high degree because he found it as well suited to his purposes as was to those of his predecessors.

And from the early years of the nineteenth century down to the present the technical growth of operatic composition has exhibited a steady and unbroken expansion of the declamatory elements, which first clearly defined themselves in the works of Scarlatti, became ennobled in those of Mozart and tremendous in Beethoven's one contribution to the lyric stage. The flowers and fruits of this growth are seen today in the various styles of Wagner, Puccini and Debussy, every one of whom is an artistic descendant of the five great formative masters of modern opera—Scarlatti, Lully, Rameau, Mozart and Beethoven.

Because of "Abscheulichkeit" and Weber's "ocean, too mighty monster," which was its first enemy, the opera of today is closer to that of Monteverdi than the opera of Rossini and the early Verdi was. For in the early years of the nineteenth century opera was just beginning to free itself from the foolish conventions of the post-Handelian period and Italian opera in particular, was taking the leading power of the lyric stage, partly reluctantly with the facile methods of writing practised by its masters in the latter half of the eighteenth century. Where, therefore, the change slowly came about the first operas of the new era were not the direct descendants of their immediate predecessors. Before long, however, we find works in which strongly accented declamation, vigorous lyric style, broad and virile utterance, together with histrionic powers of no small importance are demanded of the singers.

At the same time the aria was preserved in all its formality. But where it had been frequently written in a style plainly derived from the polyphonic music of the early period of vocal composition it now rested heavily on the dance form, and the simpler style of the popular song with a mere skeleton of an accompaniment. To bring this clearly before the mind one has only to recall such arias as Carissimi's "Vittoria mio core" and Handel's "L'inganne più cara," and compare them with such numbers as Verdi's "Ernani, invincibile" and "Il ballo."

Operas still consisted of strings of numbers joined by recitatives, but now composers, as we know from the works which yet hold the stage, sought to utilize the voices as indicative of character and to introduce duets, trios, quartets and ensembles wherever the dramatic situation permitted. The reader need hardly be reminded that the popularity of the tenor voice caused it to become always the exponent of the emotions of the hero, while misfortune and villainy were allotted to the unhappy baritone. The disappointment in love or obedience, the wicked impulses met that a woman must be a con-

traito, while, as Wilhelm von Sachs neatly put it, "to be a king and a father was to be a bass."

The libretto had to be constructed in such a way that it made the conventional musical arrangement practical. There was always an aria d'entrata (entrance air) for each principal person, and if two of them had a scene together its chief object was to lead up to a duet. When several characters were on the stage at once a quartet, or perhaps a grand ensemble number, had to be offered, as in the case of the celebrated sextet, for which the tragedy of "Lucia" halts. But the trend of progress was always in the direction of developing the declamatory element in the lyric drama, and even in his early works the great Maestro Verdi led the way. For who can forget the almost prophetic style of the great soliloquy of *Rigoletto* in the second act?

The final disappearance of the set "singers" from opera was due chiefly to the fact that Wagner had used them in his first works, but gradually abandoned them in his protracted search for some means of overcoming the automatic rule of music over dramatic verity. Since his ascension to the throne of operatic supremacy composers have generally sought to write their voice parts in such a way that while they should not cease to be replete with musical charm they should offer the illusion of dramatic speech; and thus we have gradually reached a stage where the accentuation of the verbal emphasis and the exaggeration of the consonantal sounds have seriously injured the smoothness and fluency of all singing.

Much may be done to correct the evil by students of singing. The first step for them is to learn to speak beautifully. Most Americans speak very badly, in the back of the throat, with impure vowel sounds and indistinct consonants. If they would labor to make their vowel sounds roundly and musically in the mouth (not in the throat) and to enunciate neatly instead of violently, they would solve the problem of dramatic vocal music in such a way that every word would be understood, and they would then be able to declaim or sing a perfect legato at will.

Certain letters have been received by the musical editor of *The Sun* with sincere regret. The letters carry German signatures and their contents consist chiefly of patently groundless and foolish assertions. These characteristics indicate that they either belong to the general German propaganda of the time or at least follow its peculiar methods.

Three German singers sang badly in the past week and the facts were recorded in this paper. These foolish letters declare that the record was made because the singers were German. The musical editor of *The Sun* regrets that he cannot waste the space of the paper in answering these correspondents at length.

No shadow of war sentiment had fallen upon the musical department of *The Sun* till thrown there by Germans. The *Sun*'s long continued laudations of Bach, Beethoven, Brahms, Wagner, Schubert and Schumann have not yet evoked any protest from an Englishman, a Russian or a Frenchman.

The present writer's "attacks," as they are called, on bad German singing have been going on for more than a quarter of a century. His praise of good German singing and other good things in German life, art and literature have been going on just as long. Some of the complaints above referred to were caused by sharp comments on an especially bad performance of "Die Walküre" on April 8. On the previous evening (April 7) "Die Meistersinger" was given and the next morning the following comments appeared in *The Sun*:

"It may not be out of place in a record of operatic art to call attention to the truly beautiful neutrality which dwells in the musical world in these warlike times. 'Die Meistersinger' is one of Wagner's works the most thoroughly alive with German feeling. It is a Teutonic creation and is Teutonic in all its artistic fibre. It deals with a phase of German life in its historical setting. Its ideal aspects. It has the tint of local color more brilliantly applied than any of the other Wagner dramas. 'Nevertheless an Italian maestro directs it with profound sincerity and audiences composed of people whose sympathies are of many kinds to-day stand by it unaffectedly. How indeed stay away from its representations, as far as can be judged, because of the feelings which may exist antipathetical to Germany in her present struggle. This is a beautiful tribute to a beautiful work, one of the masterpieces of the lyric drama and it is a brilliant demonstration of the fact, already proved by many other instances, that German music must always hold its place in the esteem of intelligent people."

LAST WEEK OF OPERA.

With the regular concert-to-night begins the twenty-third and last week of the Metropolitan's last season of 1914-15, under Mr. Gustav Cassaza's management. With a week of opera in Atlanta the activities of the company will end until next November. The operas of the closing week will be as follows:

"Iris" to-morrow evening, with Mmes. Bori and Delaunoy and Messrs. Botta, Scotti, Didur, Bada and Audisio, Mr. Toscanini conducting.

"La Traviata" on Wednesday evening with Mmes. Hempel, Egner and Mattfeld and Messrs. Botta, Amato, Ananin, Bada, Reschiglian and Begue, Mr. Polacco conducting.

"Fidelio" on Thursday evening with Mmes. Kurt and Schumann and Messrs. Sembach, Goritz, Braun, Reiss, Schlegel and Bloch, Mr. Hertz conducting.

"Madama Butterfly" on Friday evening with Miss Farrar, Mmes. Fornia and Egner and Messrs. Martin, Scotti, Bada and Begue, Mr. Polacco conducting.

"Der Rosenkavalier" at the Saturday matinee on occasion being Alfred Hertz's last appearance after thirteen seasons as conductor of the company—with Mmes. Ober, Hempel, Schumann, Curtis, Mattfeld, Cox, Braslau and Van

Dyk and Messrs. Goritz, Weil, Althouse, Reiss, Ruydael, Schlegel, Audisio, Bloch and Bayer.

"Boris Godunov" at popular prices on Saturday evening—the season's last performance—with Mmes. Ober, Delaunoy, Ducheane and Sparkes and Messrs. Didur, Rothler, De Seguro, Althouse, Rossi, Audisio, Bloch, Schlegel and Reschiglian, Mr. Toscanini conducting.

NOTES OF MUSIC EVENTS.

To-morrow evening there will be given a concert of Irish music at Aeolian Hall by the Irish composer O'Brien Butler. Mr. Butler will have the assistance of Victor Herbert, Irene Harbord, soprano; Rose Bryant, contralto; John Finnegan, tenor; William Simmons, baritone; Pietro Ari, violinist, and Joseph Bonime, pianist.

Mme. Teresa Carreno, the famous pianist, will visit America in the fall for a tour of the United States and Canada. It may not be generally known that Mme.

The Kriens Symphony Club, an orchestra founded for the training of young players, will give a concert in Carnegie Hall on the evening of April 26.

Mme. Povla Frisch, soprano; Oscar Seagle, the distinguished baritone, and Jean Verd, pianist, will give a concert at the home of E. L. Hornman, 152 West Fifty-seventh street, on Wednesday evening for the benefit of Belgian orphans now at Bramber, England.

Edith May Clover will give a piano recital in Carnegie Chamber Music Hall to-morrow evening.

Harriet Ware's new choral work "Undine" will be produced on Saturday afternoon at the Waldorf-Astoria by the Rubinstein Club.

Harold Bauer and Ossip Gabrilowitsch will be heard in a joint recital at Aeolian Hall this afternoon, playing a programme of compositions for two pianos.

cert to-morrow afternoon at the Punch and Judy Theatre. Playing his own accompaniments, Mr. Dobson will sing five groups of a unique character, including several of his own compositions. The programme follows: "Au Clair de la Lune," Lull; "Pauvre Jacques," Marie Antoinette; "The Nine Pennies Fiddler," Hughes; "The Gentle Maiden," Cowen; "Good Morrow," Gossop; "A. L. L.," La Paix; "Hahn," Danzons la Glorie; "Carpenter," Marie; "Jensen," Margaret Am. Tor; "Jensen," Citronen Falter in April; "Weingarten," Liebes Frier; "Weingarten," St. Mary's Bells; "Dobson," "Dread," "Dobson," "An Answer," Brockway; "Don't Care," Carpenter; "Young Night Thought," Plak; "The Sea Gull and the Crow," Norton; "Jim," Lehmann; "Juliette," Brannard; "Seamus Bag," Dobson; "Improving Songs for Anxious Children," Carpenter.

Kathleen Parlow has definitely decided to come to America for another concert next season. The Canadian violinist is at present in England, though three months of the present season she has devoted to a tour of Holland, where in spite of the war she has been successful.

In answer to an urgent appeal from Anton Lang, the *Christus of the Passion Play at Oberammergau*, a benefit concert will be given in Aeolian Hall on Tuesday afternoon, April 20. Ossip Gabrilowitsch, Heinrich Meyn, Paul Reimers

in private life is Mrs. Orville Harold, will make her American debut in grand opera on Tuesday night as *Marguerite* in Gounod's "Faust" as one of the features of the season of grand opera in English to be given at the Brooklyn Academy of Music under the direction of Milton and Sargent Aborn.

At Aeolian Hall this evening Grace Breen, lyric soprano, will give a recital which will doubtless confirm the verdict rendered on her first appearance in concert in New York following her return from Italy. She will be heard in a well selected programme, including groups of Italian, French and German songs, with the addition of a group of Irish ballads, in which her clear tone and firm enunciation make her renderings particularly felicitous. David Hochstein, the violinist, and Walter Golde, the pianist, will assist Miss Breen.

Louis Zuro, director of the Zuro Grand Opera Company, announces that the season at the People's Theatre will open on Monday evening, April 26, with a spectacular performance of "Aida." The opera will be mounted with the proper scenery and costumes, and the artists, orchestra, chorus and ballet will be of the highest order. Performances will be given every night and matinee on Saturday and Sunday.

MUSIC TEACHERS AND PUPILS.

Ross David announces a concert to be

THE WEEK AT THE OPERA.

MONDAY—"Iris," Miss Bori; Messrs. Botta, Scotti and Didur.

WEDNESDAY—"La Traviata," Mme. Hempel; Mr. Botta, Mr. Amato.

THURSDAY—"Fidelio," Mme. Kurt, Miss Schumann; Messrs. Sembach, Goritz, Braun and Reiss.

FRIDAY—"Madama Butterfly," Miss Farrar; Mr. Martin, Mr. Scotti.

SATURDAY—3 P. M.—"Rosenkavalier," Mmes. Hempel and Ober; Messrs. Goritz and Weil.

8 P. M.—"Boris Godunov," Mmes. Ober and Delaunoy; Messrs. Didur, Rothler, Althouse and De Seguro.

CONCERTS OF THE WEEK.

SUNDAY—Bauer and Gabrilowitsch, joint piano recital, Aeolian Hall, 3 P. M.

Toscanini symphony concert, Metropolitan Opera House, 8:15 P. M.

MONDAY—Tom Dobson, Punch and Judy Theatre, 3 P. M.

O'Brien Butler, Irish music concert, Aeolian Hall, 8:15 P. M.

Edith May Clover, piano recital, Carnegie Chamber Music Hall, 8:15 P. M.

FRIDAY—Costume musicale, Hotel Biltmore, 11 A. M.

Opera concert, Metropolitan Opera House, 2:30 P. M.

Friday at the Hotel Macapin. The chapter will be represented at the coming Continental Congress to be held this month in Washington.

The delegates will be Mrs. Baruch and Mrs. N. Taylor Phillips, and Mrs. Mortimer Menken, Mrs. Joel A. Allen, Mrs. Benjamin Lillard and Mrs. James D. Mortimer, alternates.

An entertainment and dance for the benefit of the Emanuel Sisterhood Summer Home was given last evening at the Plaza. There was a short play, "St. Cecilia," which was followed by Miss Nannette Goldenberg and Mrs. Albert Hendricks. A series of tableaux completed the programme. They were arranged by Mortimer Lohr and were posed by Mrs. Stanley Hall, Mrs. Allen Lehman, Mrs. Hubert Rosenfeld, Mrs. Marion Beer, Mrs. Ruth Morgenstern, Miss Madeline Rossin, Miss Margaret Seligman and Miss Carola Warburg.

The entertainment was under the patronage of Mrs. Charles L. Bernheimer, Mrs. Sidney Borg, Mrs. Benjamin Guggenheim, Mrs. Joseph Lillard, Mrs. Edward Rothschild, Mrs. Louis Reckendorfer, Mrs. Roger W. Strauss, Mrs. Benjamin Stern, Mrs. Felix Warburg, Mrs. Adolph Lewinsohn, Mrs. Irving Lehman, Mrs. Henry Bloch and Mrs. Laurent Oppenheim.

Manhattan College will hold its Junior prom on Monday, April 26, at the Plaza Hotel. It promises to be a brilliant affair and will be under the patronage of Mrs. John Purroy Mitchell, Mrs. James A. Tormann, Mrs. David P. Cayanan, Mrs. W. Barker Cookman, Mrs. Peter Doelger, Mrs. Joseph Gordon, Mrs. Walter T. Murphy, Mrs. Daniel L. Morgan, Mrs. Ella Stanton, Mrs. John P. Roemer, Mrs. Edwin M. McArthur, Mrs. William E. Corbally, Mrs. M. A. Hickey, Joseph Miquenon, Henry Heine, James Summers, Peter J. White, William L. Perry, Perry 2nd and Harry N. Hemmstedt.

P. Francis Cavanagh is chairman of the entertainment committee.

The fifth annual spring dance of the Junior Aid League of the German Hospital and Dispensary will be held at the Plaza Tuesday evening. The entire ballroom has been reserved by the League and the dancing which will be general, will be interrupted at midnight for supper. Tickets for the dance may be obtained from Miss Louise M. Orth, 118 East Ninety-first street.

At the Waldorf on Saturday the Beethoven Society, Mrs. James Daniel Marston, president, will hold its annual breakfast. It will be held by a musical programme rendered by Miss Del Valle and the Eugene Cowles Quartet and later dancing.

The Women's Democratic Club, Mrs. John Sherman Crosby, founder and president, held their annual business meeting on Friday at the Hotel Astor.

The society now has a number of men of standing committees and officers and the biennial election of the board of directors took place, which resulted as follows: Mrs. J. Hedges Crowell, chairman; Mrs. John E. Quinn, Mrs. M. E. Walsh and Mrs. Oliver C. Field.

The next regular business meeting of the club will be held on Friday, May 14, at the Hotel Astor. The subject of the subject "Resolved: The social and welfare of the people of the State of New York would be improved if the women had a direct voice in the government." Mrs. Charles D. Hirst will be chairman of the day.

The Woman's Auxiliary to the Rescue Home of the Salvation Army will hold a silver tea to-morrow afternoon at the home of Mrs. George A. Walters, 208 West Ninetieth street. The regular monthly meeting will be held on Friday afternoon at the home, when the new officers will be elected.

The officers of the association are Mrs. William Grant Brown, president; Mrs. J. Hedges Crowell, honorary president; Mrs. A. M. Palmer, Mrs. George W. Hedges, Mrs. H. B. Harems, Mrs. William G. Wilcox, Mrs. John H. Griesel, Mrs. Robert A. Lau and Miss Florence Giersen, vice-presidents; Mrs. Lillian M. Gierke, recording secretary; Mrs. Nellie R. Johnson, corresponding secretary, and Miss Josephine McMahon, treasurer.

An illustrated lecture on "The Mediterranean in History and Romance" was given by Col. R. A. Havers on Wednesday at the meeting of the Rotary Club at the Hotel Marjorie. The lecture was followed by dancing.

Members of the club include Mr. and Mrs. William Gettlinger, Mr. and Mrs. Charles Pearson, Mr. and Mrs. Walter Gilbert, Dr. and Mrs. Sutherland, Mr. and Mrs. H. B. Harems, Mrs. William G. Wilcox, Mrs. John H. Griesel, Mrs. Robert A. Lau and Miss Florence Giersen, vice-presidents; Mrs. Lillian M. Gierke, recording secretary; Mrs. Nellie R. Johnson, corresponding secretary, and Miss Josephine McMahon, treasurer.

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ANGELO BADA AS SCHONISKY IN "BORIS GODUNOV"

RICCARDO MARTIN AS PINKERTON IN "MADAME BUTTERFLY"

ALFRED HERTZ, CONDUCTOR METROPOLITAN OPERA HOUSE, WHO WILL MAKE LAST APPEARANCE SATURDAY

Tom Dobson will give his second concert to-morrow afternoon at the Punch and Judy Theatre. Playing his own accompaniments, Mr. Dobson will sing five groups of a unique character, including several of his own compositions. The programme follows: "Au Clair de la Lune," Lull; "Pauvre Jacques," Marie Antoinette; "The Nine Pennies Fiddler," Hughes; "The Gentle Maiden," Cowen; "Good Morrow," Gossop; "A. L. L.," La Paix; "Hahn," Danzons la Glorie; "Carpenter," Marie; "Jensen," Margaret Am. Tor; "Jensen," Citronen Falter in April; "Weingarten," Liebes Frier; "Weingarten," St. Mary's Bells; "Dobson," "Dread," "Dobson," "An Answer," Brockway; "Don't Care," Carpenter; "Young Night Thought," Plak; "The Sea Gull and the Crow," Norton; "Jim," Lehmann; "Juliette," Brannard; "Seamus Bag," Dobson; "Improving Songs for Anxious Children," Carpenter.

GENERAL NEWS OF SOCIETY AND CLUBS

Continued from Third Page.

its clubhouse, 247 West Fifty-fifth street, on April 29. The entire proceeds from the affair will be given to the Actors' Fund of America.

Among the members of the club actively interested in the success of the affair are Mr. and Mrs. Edward Shearson, Mr. and Mrs. Alexander J. Hemmell, Mr. and Mrs. Dudley O'Leary, Mr. and Mrs. Henry Evans, Mr. and Mrs. Elbert H. Gary, Mr. and Mrs. Colgate Hoyt, Mr. and Mrs. William W. Miller, Mr. and Mrs. Samuel H. Valentine, Henry R. Anderson, James A. Blair, Jr., Percy H. Rockefeller, Frederick D. Underwood, William K. Vanderbilt, Jr., Mrs. W. Pierson Hamilton, Mrs. Oliver Gould Jennings, David H. Morris, Henry P. Tuckler and Alan R. Hawley.

Among those in the theatrical world who are assisting with the dance are Geraldine Farrar, Alma Gluck, Ethel Barrymore, May Irwin, Lillian Russell, Louise Cluzet, Hale, Dorothy Bonnelly, Irene Fenwick, Mrs. Vernon Castle, Christy Heine, Marie Pickford, Daniel Frohman, John Drew, Francis Villard, and Charles Dillingham and Hazel Dawn.

The white breakfast of the Rubinstein Club to be given on Saturday, May 1, at the Waldorf-Astoria will bring the club's season to a close, and will be one of the largest affairs ever given by that organization. It will be in the grand ballroom of the Waldorf, in the center of which will be erected a large May pole with colored ribbons of various tints and will be dancing around the pole by little girls, who will do the English, May Pole dance and a Greek dance to the accompaniment of harps, lutes and guitars.

Mrs. William Rogers Chapman, the president, will entertain at her tables the presidents of nearly all of the leading clubs. The other guests will be seated at small tables scattered about the ballroom. All are requested to wear white or light colored gowns so as to harmonize with the decorations of apple and dogwood blossoms. The reception will begin at 11 o'clock and the breakfast will be served at noon and after the programme there will be dancing, to which men have been invited.

Weldon will sing, as well as the chorale members, whose numbers will include part songs, "The Last Chorus," "Schlager" from Mendelssohn's "Midsummer Night's Dream" and Gounod's "Valse des Cloches."

The last afternoon concert of the club was held yesterday afternoon with an unusually large attendance. The artists were Florence Austin, violinist; Louise Cluzet, Frederick D. Underwood, soprano, and John Barnes Wells, tenor. A feature of the programme was Harriet Ware's new composition "Undine," rendered by a chorus of trained voices.

The annual ivory and gold breakfast of Athens Club, Mrs. Katherine A. Martin, president, will be held at the Waldorf-Astoria on Saturday, May 8. An interesting programme has been arranged to follow the breakfast and will be followed by dancing. Tickets may be obtained from Mrs. William H. Corbin, Mrs. J. P. Niemann and Mrs. Frank A. Peter.

Mrs. Charles S. Whitman, wife of Gov. Whitman, will be the guest of honor at the "May in April" consisting of cards and dancing, to be given at the Hotel Biltmore on Saturday afternoon. During the entertainment a May picture will be taken of many of the prominent clubwomen, to be shown all over the country. Spring hats will be given as prizes for cards and there will be special souvenirs for the men who come in for the dancing. Mrs. Whitman will receive from half past 4 until half past 5 o'clock, assisted by the reception committee. The cards will begin at 5 o'clock.

Mrs. William Jerome Toomey has invitations out for a large reception at her home, 56 West Fifty-third street, on the afternoon of April 27 in honor of Miss Florence Guernsey, president of Electric Club.

Mrs. Harry K. T. Wright will give a luncheon followed by auction bridge April 27 at her country home at New Gardens, L. I.

On Friday the Ursuline alumnae of New Rochelle will give a dance at the Plaza. On the committee in charge are Miss Teresa Keenan, Miss Theresa Far-

rell, Miss Margaret Brown, Miss Mae Loughlin and Miss Olive March.

Mrs. Darwin Walter Truss will entertain at a luncheon on Thursday afternoon at her home, 601 West Fifth street.

Arrangements have been completed by Stenwall Jackson Chapter, Chapter 10, of the Confederate, for their annual entertainment, which will be given to-morrow evening at the Plaza. The subject will be "The Confederacy," and will be presented by members of the chapter, the cast being:

John Shepard, M. D. J. MacAsker, Governor; Charles A. Palmer, Charles L. Hedges, Francis T. Grant, Mrs. Hamilton O'Quinn, Mrs. Adeline Frances Fritz, Reginald Dalton Bolton, Dr. Ed. Ward, H. Hall, Col. Asa Bird Gardiner, Thomas Whitte, Mrs. Don C. Seitz, Mrs. Gode de Rivera, Mrs. Harriet Holt Day, Mrs. Hudson G. Wells, Mrs. Charles H. Lavelle, Mrs. A. M. E. Chapman, Mrs. Annin Ames, Mrs. James Henry Parker, Col. R. E. Pease, Miss Helen Varick Boswell and Mrs. Katherine A. Martin.

There was a large attendance at the annual reunion of the Catholic Summer School of America at the Waldorf on Friday evening. In addition to a musical and a dance, there were cards for those who desired them. The reunion is always one of the largest affairs of the year for Catholic circles and brings out a large gathering.

It was under the patronage of the Rev. John J. Chiodini, Mr. Michael J. Lavelle, Francis T. Grant, Mrs. Hamilton O'Quinn, Mrs. Adeline Frances Fritz, Reginald Dalton Bolton, Dr. Ed. Ward, H. Hall, Col. Asa Bird Gardiner, Thomas Whitte, Mrs. Don C. Seitz, Mrs. Gode de Rivera, Mrs. Harriet Holt Day, Mrs. Hudson G. Wells, Mrs. Charles H. Lavelle, Mrs. A. M. E. Chapman, Mrs. Annin Ames, Mrs. James Henry Parker, Col. R. E. Pease, Miss Helen Varick Boswell and Mrs. Katherine A. Martin.

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